

The PHONO GRAM

EIGHTEENTH NUMBER

CONTENTS

	PAGE
Points Pertaining to the Use and Care of the Edison Phonograph (<i>Continued</i>) - - - -	82
A Frog Record - - - - -	84
A Quartette of Australian Good Ones - - - -	85
I'm Coming, Too - - - - -	86
The Therapeutics of Music - - - - -	87
Correspondence - - - - -	90
A Christian Scientist's Record - - - - -	91
October Notes - - - - -	94
New Edison Records - - - - -	96

List of New Records, page 96

THE LIBRARY OF
CONGRESS,
TWO COPIES RECEIVED
SEP. 28 1901
COPYRIGHT ENTRY

CLASS XXa. No.

COPY B.

POINTS PERTAINING TO THE USE AND CARE OF THE EDISON PHONOGRAPH.

(Commenced in December number.)

By C. W. NOYES.

CHAPTER VII. Continued—*Record Making.*

The vowel sound of O s perhaps the hardest to record without a blast and much trouble with this sound is experienced by beginners. I do not wish to discourage my readers by leading them to believe that only experienced Phonograph singers can make successful records, for this is not the case; but it is a fact that only experienced Phonograph singers can make as loud records as the marketed article.

It is not absolutely necessary however that a record be loud; as the sweetest tone records are the ones that are soft and natural. It is a very interesting problem and will afford the reader much pleasure if he takes the time to make a patient study of record making. The writer has a collection of very interesting records and the ones he thinks the most of are the ones he has made with his own Phonograph, outside of the laboratory. One record among this collection is of a steam calliope, taken on a river steamboat while it was in mid stream; and the tones are as sweet and natural as the original although it is not at all loud. Another record which is very interesting is of a parade, and of the different bands as they pass the machine, coming from a distance and growing louder and nearer, then passing away and the next one coming. One peculiar feature of

Copyright 1901, by Herbert A. Shattuck.

this particular record is that while the writer was taking it from the sidewalk, the alarm of fire was rung at an engine house five or six doors below and the excitement of the firemen calling to the paraders to get out of the way, together with the fire bell which peals out of the box, clear and loud, can be distinctly heard. Another record of a three months old baby crying affords much amusement. Imagine how this record will affect this same baby when she has grown to womanhood.

This collection contains records of professional people who are renowned and whose records are prized not for the excellence of the record but for the association it has with the maker. So it is the case that even if we are not able with existing facilities to make a loud record, we can gather a collection which will be valuable for their associations and the memories they recall.

The author will now describe the best known methods of record making and if the reader will follow closely there is no doubt he will become greatly interested in this fascinating art and will be able to make some very good records.

(To be continued.)

One half the fun of owning a Phonograph is making your own records.

—OPENEER.

A FROG RECORD.

Editor of THE PHONOGRAM :

If the following story would interest your readers you are welcome to use it. Last week, while on a vacation, at Yosemite Valley, I secured what I believe to be one of the rarest records that has yet been before the public. It is the record of a frog croaking. I secured it one night while playing my Phonograph, at Fresno Flats. I heard the frog nearby and thought that I could possibly take a record of its "music." I adjusted a blank and the recorder, and placed the machine about thirty feet from the frog, which was sitting under a rock by a spring. He was not frightened but kept on with his music. I filled the record about half full and thought I would try and get nearer. I succeeded in getting within half a foot of him and filled up the remaining part of blank.

When reproduced, it played perfect—loud and clear—and everyone said it was the best they ever heard. When I reached the Valley I played it to a great many people. I didn't tell them what it was until they heard it and many of them asked me "where the frog was" before I told them it was a "frog record." I might add that this record was the cause of my selling a Phonograph, though *not* the frog record, for I still have it to prove my story which some disbelieve.

I intended to take a record of Yosemite Falls but could not get near enough without getting wet.

W. B. MARTIN.

A QUARTETTE OF AUSTRALIAN GOOD ONES.

I have sent records to England lately to relatives and friends of mine by mail. Let me tell you how I did it. I find it is a good way to first wrap them up in the cotton wadding. Then put them in the card board box. Then take a coffee tin and put the box in it and pour sawdust all around it, ramming down with a lead pencil. Put a little sawdust over the top and close lid of the coffee box tightly. I have never yet had a record broken when packed in this manner.

*
* *
*

While exhibiting my Phonograph at a Cricket Club Smoke Concert, away in the back blocks of New South Wales, I was supplied with a table, with a cloth which hung down to the floor. During an interval, while smoking a cigar and chatting with some friends, I saw a couple of natives steal up to the table and lift up the cloth cover. They were greatly surprised and disappointed at not finding a brass band and several singers concealed there.

*
* *
*

An acquaintance of mine, whose wife had a habit of asking him, just after he had got into bed whether he had wound the clock, or put the cat out, or switched on the burglar alarm has used the Phonograph in the following way. He prepared a special cylinder one day, and that evening he brought his machine into the bedroom, with a piece of string attached to the starting lever, so that when the questions started he switched her on, and "Yes my dear," "I did my dear," came out at intervals of a few seconds, while he turned over and went to sleep. His wife said he was a brute.

Now for another story in a different vein. I took a record once of a cornet solo played by a young fellow who left his mother in the adjoining colony for the war in South Africa. He made the announcement on the record himself and played a very beautiful selection. Some months after he was killed in battle near Colenso. I sent the record to his mother in Melbourne and she bought a Phonograph right away. Money would not buy the record that I made of her son's voice and cornet playing.

ALFRED H. PETTIFER.

I'M COMING, TOO.

At the revival meeting at the M. E. Church Thursday evening a man arose and said he was the wickedest man in town. "I'd go straight to hell if I should die to-night," he concluded. Immediately old Deacon Snow started the hymn: "If you get there before I do, look out for me, I'm coming, too." And then the deacon wondered why everybody laughed.—Kenton (Okla.) *Journal*.

One of those profound German inventors who give up their lives to bettering the lot of mankind has just discovered that the Phonograph can be used in place of guides at museums and expositions. The visitor who wants information about a given object has only to place in the machine the proper cylinder, and the Phonograph, with the smallest possible waste of words, furnishes him all the details he desires. There is no fee necessary, nor do you have to take the Phonograph to lunch afterward.

THE THERAPEUTICS OF MUSIC

The province of music has hitherto been to quicken the intellect, to soothe or stimulate the emotions, appealing chiefly to the psychical side of our nature. The idea, however, that music may be so applied as to actually heal many diseases of the physical organism is in perfect keeping with the advanced thought of the age. It would be singular, indeed, if the harmonious feelings induced by the sonorous art exerted no definite influence over the inharmonious feelings occasioned by disease. If remedial results in this respect have not been numerous or striking, it is because music has thus far been heard in a massive sense without reference to the applicability of individual tones and chords as special healing agents. The effect of music on the mind is generally recognized as beneficial in that it lifts the entire being into a higher state. That this effect is communicated to the body is admitted, but the extent of physical benefit has not been sufficiently investigated either by musicians themselves or scientists. The action of music upon the nervous system and its physiological influence in general is patent to any observer. From experiments tried in different keys with different individuals, I am convinced that a law of correspondence exists between the various tones of the scale and the organs of the human body.

Music affects the body through the mind. In the application of music for treatment of disease it should be understood that the seat of any physiological disorder is primarily in the mind, and that therefore the mental condition must be radically changed before a cure is possible. Music heals by substituting its own state of harmony for that state of mental and physical inharmony called disease.

Noise possesses no healing power since it is itself a state of inharmony, being distinguished from music by its irregular, nonperiodic vibrations. Music is health, noise the disease of sound.

When any part of the body is diseased, the music in that part is still ; inharmony or noise prevails. In listening to music, the mind absorbs those tones which have become silenced in itself, and in the body as a necessary consequence, just as the stomach assimilates those food elements which are required to repair the waste of the system. Thus, our music food is selected and distributed where it is most needed, and this natural selection of musical vibrations acts specifically upon those parts of the body which are out of harmony. There is a circulation of thought as well as of blood, and musical thought laden with vibratory nutriment deposits the right vibration at the right place. The healing virtue of music becomes apparent when we realize that the tendency of all thought is toward externalization or manifestation in the flesh. The body is literally built up from our thinking, hence musical thinking must produce a definite physical result.

Most of our modern music, especially instrumental, is too rapid in character, too unstable, inconstant to the key, to be of service in physical healing. Long sustained tones are best adapted for specific results. A musical tone heals by virtue of its regular, periodic vibration. Repetitions of this vibratory period, forming pitch and giving to the tone a smooth, undisturbed character, act upon disordered mental states similarly as oil upon the waters. The mind is so shaped by the sonorous groove or mould in which it is cast as to assume sympathetically the three characteristics of the tone—force, pitch, quality. When the mould is with-

drawn the mental impression is retained. Frequency of treatment naturally strengthens this impression until states of irregular vibration, constituting noises or disease, yield to regular vibrations, constituting music or health. The body echoing every fluctuation of the mind, gives evidence of the change by improved circulation and sequential regularity of its various functions.

The short notes of music are like morsels of food ; it takes a great many of them to make a meal. In eating we do not skip from one kind of food to another in eighth or sixteenth bites unless we literally bolt our food ; hygiene teaches us to thoroughly masticate each mouthful. Thus every mouthful involves time equal at least to a whole or half note. But we seldom masticate our music ; it goes down whole or it is minced into little notes, a hash of sound, and the mandibles of thought and reflection have small opportunity to act. The impression is fleeting and is therefore not fixed in the mind. A succession of short tones may, however, be heard with real physical benefit provided the tones are repeated frequently so that the musical idea becomes permanently fixed in consciousness.

The music cure should never be applied in a wholesale, haphazard manner. Many persons imagine it is necessary to listen to a composition in a certain key to be cured. It is related that Gladstone was relieved from neuralgic pains by hearing violin music in C major. Undoubtedly the key has much to do with the cure, but it is not the composition as a whole which signifies—it is rather those tones which are heard in close connection with the patient's keynote that produce physical results. These tones may be eliminated from the composition and used independently of it. It is a phrase here and there, based on the keynote, which

alone has therapeutic value. There are kinds and qualities of music as there are of light. It is well known that the proper use of individual colors composing the sun's rays is far more efficacious in the treatment of special disorders than is the use of sunlight in volume; so likewise it is the application of the constituents of music that forms the method of musical therapeutics.

The subtle virtue of music is no new discovery. In ancient times the Hebrews employed it for curative purposes and this together with their prophetic power, which was due wholly to the influence of music, forms a marked difference between them and other races.

Herbert Spencer asserts that music has the effect of massage on the nervous system.

Several health resorts along the Mediterranean have introduced music for therapeutic purposes and persons of wealth are taking up the matter as a popular fad.

A hospital wholly devoted to musical healing is about to be built in Bushwick, Surrey, England.

From the foregoing it is apparent that the potencies of music are just beginning to be realized by a few investigators. Musical Therapeutics is destined to play an important part in the hygienic regulations of daily life, and through its intelligent use mind and body will be drawn into that spiritual fellowship which can alone produce perfect health.—Henry W. Stratton, in *Boston Transcript*.

Editor of THE PHONOGRAM :

Dear Sir :—I think that the readers of your paper would be interested in the following description of a new electric Phonograph that I have recently made. It is an electric apparatus which takes the sound direct from the record by

means of a transmitter and the sound is received by an ordinary telephone receiver. The transmitter will vibrate any number of receivers within a distance of 50 miles. You will see that this scheme does away with the glass diaphragm entirely. The transmitter works in the arm of the Phonograph, being insulated from everything except the wax cylinder.

The entire attachment weighs but 12 pounds, including the four cells and all connections. The novel effects that can be produced with this are endless. For instance: you can run your wires up in the air and connect one horn or several horns. The effect as you see is very novel as the sound can be put just where the operator wishes.

Now, this is not an imaginary machine. I have it in actual operation. I write you this letter so that your readers may know that there is a first class machine of this description that can be had very cheaply.

G. W. MINGS,
Leadville, Colo.

A CHRISTIAN SCIENTIST'S RECORD.

By W. H. SEDGWICK.

A friend of mine, who for convenience shall be called Brown, is a strong believer in Christian Science, for a long time has had a desire to send a challenge to the Baptist minister of my town, for the purpose of debating their different views; the subject under discussion being Nature's Connection With the Soul and Body.

One evening while making a call at my home, I gave a few selections on my Phonograph for his entertainment after which Brown expressed a desire to talk to the machine. I put on a blank and told him to proceed, but as

soon as he came in front of the recording horn, as he expressed it, his mind was a blank. He finally plucked up courage and started. This is what he said: "Here Tige," "Here Tige," "Sic him Tige" and then (in a low whisper) "I guess that will do." I ventured to say, "Whistle for Tige." He said, (after vainly trying to pucker his mouth to make the attempt) "I couldn't whistle to save my life." Then as the humorous side of the incident struck him, he laughed a good, hearty, "Ha! Ha! Ha!" not thinking the machine was recording everything he said. When I reproduced the record he was delighted and the idea came to him to have the long cherished debate through the medium of the Phonograph. I fell in love with the idea and consented to help him as I knew the minister had a Phonograph and was a progressive man.

In the discussion as to the best place to make our records he advanced the theory of making them underground, and informed me of the existence of a tunnel under the Erie Canal, between West Troy and Cohoes, which he wished to test as it possessed excellent-acoustic properties. So, on Sunday morning early, (about four o'clock) we started, taking the machine, an office stool, blanks, recording horn, etc., and walked two miles to our novel laboratory. Each of us had both hands full and Brown asked the question, "Why is it, when both of your hands are full some part of your face always commences to itch? That is, you think it does." Now my face didn't itch. "It is imagination," I laughed. Just then a mosquito lit on my nose. I lost no time in putting down my burden, and started to pulverize that insect. I remarked, "I'll swear that is not imagination. That's a mosquito."

Well, we arrived at our destination and I found a tunnel about thirty feet wide and sixty feet long, arched with stone, and I can truly say I never was in a more magnificent place for our purpose. Even our footsteps echoed and vibrated. There was a wagon road running through the tunnel and the remains of what had once been a board walk at one side. A stream of water ran through the driveway about a foot deep. I arranged my machine crosswise with the horn projecting over the water, and casually remarked it would be a rather damp experiment, but Brown was not discouraged one bit. He cheerfully removed his shoes, rolled up his trousers, jumped into the water and said "Let her go," so I started the machine and Brown started his lecture. We made two records, but while we were finishing our third and last one, and Brown, in his most impressive style, was delivering his closing argument in favor of Nature, an old German milkman and his wife drove into the tunnel with tin cans and pails clattering a merry tune. Brown was furious and madly waved his hands for him to stop, but the German took no heed and probably thought we were a pair of lunatics, and I certainly could not blame him if he did, for it was a picture for a comic artist. As Brown finished his speech he said, choking with rage, "G—D—him, why couldn't he stop," all of which the Phonograph recorded.

While reproducing the records I took care to stop the machine before it came to these words, so he is unaware of their existence, and if he remains in ignorance until the night of the joint debate, then "There will be a hot time in the old town," and I will have to seek a new field for my operations.

The PHONOGRAM

SUBSCRIPTION THIRTY CENTS A YEAR
SINGLE NUMBERS, FIVE CENTS

Published by HERBERT A. SHATTUCK
at NUMBER 135 FIFTH AVENUE, NEW YORK CITY

¶ Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. ¶ A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.

OCTOBER NOTES.

¶ Back Numbers of THE PHONOGRAM can be procured from the Publisher for five cents the copy, with the exception of May and August issues, 1900—Numbers ONE and FOUR, Vol. I. Last month the Publisher corresponded with three—Bibliophiles or Phonograph Enthusiasts—the Publisher wots not which. These three insisted on *complete* files of THE PHONOGRAM; and to gratify their three whims, the Publisher sought for copies of May and August 1900 in the highways and byways of the Phonograph Community in his immediate vicinity. After much seeking, the Publisher found and bought three copies each of Numbers ONE and FOUR at prices various, and made the three happy; yea, apparently so, even though ten cents the copy was the quid pro quo. The Publisher is desirous of adding his mite to the sum of Human Happiness, in the way of supplying PHONOGRAM Back Numbers

at five cents the copy, to all such Bibliophiles or Phonograph Enthusiasts who can be made happy thereby. But ten cents the copy, even for Rare Back Numbers, is much too much to ask or to charge even an Enthusiast. The Publisher therefore appeals to all holders of PHONOGRAMS to look over their copies, and to part with duplicates (if such they have) of Numbers ONE and FOUR at the rate of five cents the copy ; for the good of the cause and for the future satisfaction of Enthusiasts. The Publisher will pay five cents each for the first twenty-five copies of May, 1900, and August, 1900, that are returned to him in good condition, untorn and unsoiled.

¶ Owing to the scarcity of these two numbers, bound Vol. I can only be supplied for one dollar the Vol. Bound Vols. II and III can be had of the Publisher for 60 cents the Vol. These volumes are neatly done in stiff buckram boards, gilt top edges and olive green slip covers. Postage prepaid. No home is complete without these volumes.

¶ Be careful not to commit yourself in the presence of a Phonograph, as a California judge has admitted one as evidence. Girls who are suspicious of the intentions of their steady should keep one concealed about the parlor.

NATIONAL PHONOGRAPH COMPANY

FACTORY, Orange, N.J., U.S.A.; NEW YORK OFFICE
135 Fifth Ave.; CHICAGO OFFICE, 144 Wabash
Ave.; FOREIGN DEPT., 15 Cedar St., N.Y

- | | | |
|------|--|---------------------------|
| 7924 | Baby Mine, as sung by Marie George in
"The Strollers" | Waltz song Price |
| 7925 | The Invincible Eagle | Banjo O |
| 7926 | Creole Belles | Rag-time March Band E |
| 7927 | Hurrah Boys | Two step " " |
| 7928 | The Marchionesse | Mazurka Gracieuse Orch. E |
| 7929 | Ev'ry Darkey had a Raglan on | Coon song Co |
| 7930 | De Beriot's 6th Air with variations | Violin solo D'A |
| 7931 | I want some one to care for me | Coon song De |
| 7932 | My Lady Love | Song Na |
| 7933 | March Arcadia | Dulcimer solo Gibson |
| 7934 | I Got Married this Morning | Comic song Fa |
| 7935 | Love Me Lize | Comic duet Co & Na |
| 7936 | March from the Musical Comedy "The
Strollers" | Orch. P |
| 7937 | March from the Opera "Die verkaufte Brant" | " |
| 7938 | Simple Little Sister Mary Green | Comic song Q |
| 7939 | Einstein at the Vaudeville | Comic recitation Stl |
| 7940 | The treasures of the sea are buried deep | Descriptive song My |
| 7941 | Lizzie, Is He? | Serio-comic song " |
| 7942 | I'll be with you when the Roses bloom again | Sentimental song Mac |
| 7943 | Sleep well thou sweet Angel, with Variations | Piccolo solo Maz |
| 7944 | The Spider and the Fly | Sentimental song Har |
| 7945 | Little Darling Dream of Me | Male quartette E Q |
| 7946 | Drinking Song | From the opera Martha Sta |
| 7947 | Hush! don't wake the Baby Song, with Yodle | W |
| 7948 | Nobody ever brings Presents to me | Male duet |
| | | Har & Sta |
| 7949 | Indeed | Sentimental song Na |
| 7950 | 'Pheemie | Coon serenade Du |
| 7951 | I'd lay down my life for you | Sentimental song Mah |
| 7952 | Belle of Kentucky Song and Dance. | Companion |
| | selection to "Belle of the East" and "Belle
of the West." | Band E |
| 7953 | Schultz on Dogs | Comic recitation Ken |
| 7954 | The Honeysuckle and the Bee | Love song Mac |